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VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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BIG SURGE IN CANADA TV PRODUCT'N

Telemovies Plan To Get Tryouts

Telemovies are not subscription television presentations, Henry Griffing, president of Video Independent Theatres, Inc., told the United Theatre Owners of Oklahoma at their recent convention in Oklahoma City. "This is not toll TV but TM—telemovies, made by

(Continued on Page 8)

Emmy Awards Go Just As Expected

The ninth annual Emmy awards for TV brought few surprises. The best one-hour series of 1956 was Sid Caesar's and the best single program was CBS' Requiem for a Heavyweight, starring Jack Palance, one of the Playhouse 90 series, which was voted to be the best

(Continued on Page 4)

ASN, CALDWELL, SCREEN GEMS, NFB, CRAWLEY—EVERYBODY'S DOIN' IT

Motion picture production of drama, long talked about in terms of cinema and never achieved in Canada, seems to have arrived through television. As David Coplan and Arthur Gottlieb, respectively managing director and president of Canadian Film Industries, predicted when they arranged for the use of their facilities by Television Productions of America, The Last of the Mohicans would open the way for more production of that kind. The first to follow was the Canadian Broadcasting Corporation, which helped bring Mohicans here. Its TV series, Radisson, has completed 17 programs of its projected 26 — with a possible extension to 39 — and the total cost may reach about $900,000. The Mohicans' series of 39, which is running in California and is due for NY

(Continued on Page 3)

Famous Players 1956 Net: $2,738,455

Net profits of Famous Players Canadian Corporation for 1956 was $2,738,455 compared with $2,933,112, a drop of $194,657 — although the first figure is unaudited. The first-quarter operating profit for 1957, exclusive of capital gains, will be somewhat better than that of the corresponding period last year. The total annual dividend per share fell to $1.58 in 1956 from $1.69 in 1955.

Earnings after all charges, including depreciation, fell from $4,463,113 in 1955 to $3,965,502 in 1956. This led to a net-profit figure, excluding capital gains, of $2,362,148 compared with $2,544,114 the previous year. Sale of government bonds and capital sales brought $376,307 as against $378,998 in 1955.

The company's annual report will be distributed soon.

Last-Breath Beef By Quebec Exhib

Readers of The Verdun Guardian, a newspaper in that Montreal suburb, were told about the unreasonableness of the Government of Quebec in the matter of theatre exhibition in a farewell letter by John Dunning, whose Park Theatre in Verdun was forced to close re-

(Continued on Page 4)

WB's 'Nun's Story'

Warner Bros. Pictures has completed arrangements with Fred Zinnemann and Audrey Hepburn to bring Kathryn Hulme's best-selling book, The Nun's Story, to the screen as a Zinnemann production starring Miss Hepburn.

Nine Features In Five Months From MGM

MGM will release nine pictures for the five months starting with April, according to a tentative schedule revealed by Hillis Cass, general sales manager for Canada. In addition, there will be four Masterpiece Reprints. Tentatively scheduled for April are Designing Woman, in CinemaScope and Metrocolor, starring Gregory Peck, Lauren Bacall and Dolores Gray; and The Vintage, in CinemaScope and Metrocolor, starring Pier Angeli, Mel Ferrer, Michele Morgan and John Kerr.

Tentatively slated for May release are Tarzan and the Lost Safari in Technicolor and wide screen, starring Gordon Scott

(Continued on Page 3)

Anthony Quinn In 'Obsession'

Anthony Quinn has been signed by Hal Wallis to star opposite Anna Magnani in Paramount's Obsession.

CBC Approves TV Station, Satellites

Approval has been given by the CBC Board of Governors to the application of Okanagan Valley Television Company Limited to establish a main TV transmitter on Channel 2 in Kelowna, BC and two satellite stations — on Channel 13 at Penticton, BC and on Channel 7 at Vernon, BC. The Governors' recommendation now goes to the Department of Transport, which is the licencing authority.

The Board also approved an increase in power for CKSO Radio's CKSO-TV in Sudbury, Ontario.

ARTISTS, PRODUCERS DEADLOCKED

Relations between Canadian motion picture producers and the Canadian Council of Authors and Artists, a national union representing 2,600 artists, are approaching the point of deadlock. The CCAA submitted a Letter of Adherence and stipulated terms and conditions. It asked for signatures, suggesting that any matters it recognized as worthy of variation could be arrived at through its waiver. This is not acceptable to the producers, who apparently want to know just what they're signing for. Arthur Chetwynd of Chetwynd Films, Toronto, president of the Association of Motion Picture Producers and Laboratories of Canada, which has 41 member companies, is chairman of the Joint Negotiating Committee. Serving with him are Donald Carter, production chief at Crawley Films, Ottawa, and Donald Mulholland, Director of Planning and Operations for the National Film Board. Dan McArthur has been close to the committee as an observer for the Canadian Broadcasting Corporation.

The NFB and others haven't been hiring union performers and are holding up plans for future production. Among the things the CCAA is said to be asking are liability insurance, higher rates, a change in working conditions and the union shop. The producers were notified of the CCAA's demands on February 1 and told assent was expected within seven days. They maintain that the Canadian rates for players would be considerably higher than the USA rates under certain conditions and won't accept adherence without a clearer picture in their own minds of matters involved in it.

"The contract is too mature for this country at the moment," said Chetwynd. "Our Industry is still a baby. There are so many loose ends that we require more time." He believed there was enough common ground for an amicable solution.

To Make 'Hear Me Good'

Don McGuire will produce and direct Hear Me Good, which Paramount will release.

'The Sun Also Rises'

Ava Gardner and Mel Ferrer will star in Fox' version of Ernest Hemingway's The Sun Also Rises.

ELIMINATION OF ALBERTA TAX UP TO 60¢ IS HELP

Alberta theatre operators were bolstered financially and business stimulated by the elimination of the amusement tax from all tickets up to 60c by the Provincial Legislature recently. Previously the tax was 3c—36-37; 4c—38-44; 5c—45-55; 6c—56-64. J. B. Barron said: "It will be a tremendous help to us." Some managers thought it might lead to slightly reduced prices. Most felt that the extra money was badly needed and should stay in the theatre.

RKO
DISTRIBUTING CORPORATION
OF CANADA LIMITED

announces as of March 16, 1957

RKO PICTURES

will be distributed in Canada by

Empire-Universal Films Ltd.

RKO expresses its thanks to Canadian Exhibitors for their past co-operation

The same efficiency which has existed between RKO and the exhibitors will be maintained in the future by

Empire-Universal Films Ltd.

QUEBEC EXHIB

(Continued from Page 1)

cently. The paper said that news of the closing "came as a surprise to many local residents and some have asked why the theatre should close." Dunning gave the reasons and pointed out the lack of logic in the position of the government. His letter, which should be distributed widely in Quebec by the theatre associations, follows:

"I would like to take this opportunity of thanking the Verdun Guardian for its fine story on the closing of the Park Theatre, however, I feel that some of the economic conditions that affect the neighbourhood theatre, particularly in Quebec, should be mentioned in more detail.

"What is a neighbourhood theatre? Essentially it is a theatre located in a residential area devoted to supplying the entertainment needs of a community, which, in this case, is the family. For thirty years this right of a family to go to the movies together has been denied. Why? — because in Quebec children under the age of sixteen are not permitted in theatres — permitted to marry and assume the responsibilities of parenthood at an even earlier age, but denied entrance to theatres.

"The Laurier Theatre fire, more than thirty years ago, was a tragic event. It was directly due to this that the law prohibiting children under sixteen years of age was introduced. The safety regulations concerning public buildings at that time had its faults, namely, exit doors were permitted to open inwardly, thereby making it impossible to open the doors if a large group was exiting in a panic. This fact was the direct cause of this tragedy.

"Today, however, these safety regulations have been corrected to such an extent that theatres in Quebec—in safety and fire precaution—rank with the best anywhere in the world. We don't forbid children entering other buildings or modes of conveyance because fire or accident has taken great tolls of life. We try to prevent these accidents from recurring by eliminating the cause — this has been done in theatres. Therefore, if these theatres are as safe as they can possibly be, why not let the children come back and thereby share with their parents hours of good entertainment in the security of the family group.

"Certain churches have taken advantage of this situation to show movies to children in their basements or halls for profit. Fire regulations governing church halls are not the same as those regulating theatres. So let us hope that if any tragedy should occur during one of these performances, children in Quebec will not be denied attendance in churches until the age of sixteen.

"Some people might say—'Well whatever the original reason, let's keep them out—movies have a bad effect on them morally'. TV exerts a stronger influence on your child's morality than he will ever be exposed to in the theatre, because, at the present time, Quebec movie censorship does not cover television productions.

"Certain pictures shown in the theatres do contain story patterns which are questionable and therefore should only be seen by adults. This problem can be solved, as it has been done elsewhere, by classifying them as adult, or family entertainment.

"In closing, let's hope that it will not be another thirty years before Mom and Dad can take the kids and enjoy an evening's entertainment together, watching what families the world over do today, the movies at their local neighbourhood theatre."

News Notes

MANITOBA, SASK'N CENSORS' REPORTS

No films were completely rejected by the Manitoba censor board, which Merle Newton heads, during the last fiscal year but footage was cut from 28 to eliminate "primitive nudism, extreme cruelty, horror, hanging scenes, obscene action and dialogue and preparation and administration of narcotics."

The board classified 49 per cent of features as for adult showing and 51 per cent for the family. Its report noted that under the production code certain subjects once barred can now be portrayed.

The Saskatchewan censor, the Reverend J. D. Vaughan, saw 1,775 films of all kinds in the fiscal year ended March 31. Mr. Vaughan works with the Manitoba censors and his Government pays the Manitoba board $5,000 for the use of its facilities. His salary is $4,746 and that of his assistant $3,680.

ONTARIO SUNDAY LEGAL TEST

The Lord's Day Alliance has been granted permission by Attorney-General Roberts of Ontario to undertake private prosecution of The Telegram, Toronto for issuing a Sunday newspaper.

He told the Legislature that The Telegram had filed formal complaints against the CBC, The Globe and Mail, The Star and CKEY and in the light of all the ramifications he had consented to their prosecution.

The individual connected with the LDA's request for permission to prosecute is J. Gordon Coburn, who will act as informant. F. A. Brewin is counsel for the LDA. The Attorney-General's Department has engaged C. F. H. Carson, QC, to act as special counsel and adviser in the prosecutions.

The Telegram's publisher, John Bassett, maintains the issuance of a Sunday paper is "a work of necessity." The other papers, although they do not issue a paper on Sunday, do work on that day. CKEY and the CBC offer news and commercially-sponsored entertainment on Sunday.

ADS DRAW PRESS, MAIL BEEFS

Ontario's film censorship board, which has been receiving dozens of letters from young people protesting against the character of movie advertising, got an editorial chastising it on the same subject from the Kitchener Waterloo Record. The flood of letters is apparently part of a church-inspired campaign.

Headed Film Censors Neglect Important Function, the editorial, which is of some length, quoted the complaint of Arthur Wren, MPP from Kenora, about the board's failure to ban Baby Doll. It did side with him but went on to say that "there are ways in which the board can guide the movie industry into more wholesome paths." The suggestion follows that the board is failing to "ban the use of material which is indecent and misleading."

The editorial ends with the suggestion that "what is needed is an entirely new board, one that has 20-20 vision and a more lively sense of moral and intellectual values."

NEW AUSTRALIAN CENSOR

The recently-appointed film censor for the Commonwealth of Australia, Colin Campbell, who took office on the retirement of Jack Alexander after 14 years, was welcomed with a party in his honor given by Ernest Turnbull, Sydney, managing director of Hoyts Theatres.

"Under our constructive approach to censorship, we have the right to look at a film before it is censored; and out of our frequent contacts with Jack Alexander has arisen a complete understanding between the industry and the censor," Turnbull said in his tribute to the retiring official.

To Campbell he said: "We welcome you, Mr. Campbell, and hope you have a very successful career as chief censor, with an approach of tolerant liberality to censorship."

EMMY AWARDS

(Continued from Page 1)

new program series. Other winners selected by the 2,700 voters of the TV Academy:

Single performance by an actor — Jack Palance for Requiem for a Heavyweight.

Single performance by an actress — Claire Trevor for NBC's Dodsworth on Producer's Showcase.

Comedy roles — Sid Caesar and Nanette Fabray, both for Caesar's Hour.

Personalities — Dinah Shore and Perry Como for their own shows.

Supporting performers — Carl Reiner and Pat Carroll for the Caesar show.

Continuing performance in a series — Sid Caesar for Caesar's Hour.

Half-hour series — The Phil Silvers Show.

Public service series — Edward R. Murrow's See It Now.

News commentator — Edward R. Murrow.

Coverage of a newsworthy event — Murrow's CBS report, Year of Crisis.

Continuing performance in a dramatic series — Robert Young for Father Knows Best and Loretta Young for The Loretta Young Show.

Best direction, half hour or less — Sheldon Leonard for Danny's Comeback on the Danny Thomas Show.

Best direction, one hour or more — Ralph Nelson for Requiem for a Heavyweight.

Comedy writing — Nat Hiken, Billy Friedberg, Tony Webster, Leonard Stern, Arnold Rosen and Coleman Jacoby for The Phil Silvers Show.

Teleplay writing, half hour or less — James P. Cavanagh for Fog Closing In on Alfred Hitchcock Presents.

Teleplay writing, one hour or more — Rod Serling for Requiem for a Heavyweight.

Art direction, half hour or less — Paul Barnes for Your Hit Parade.

Art direction, one hour or more — Albert Heschong for Requiem for a Heavyweight.

OUR BUSINESS

(Continued from Page 3)

ation would, of course, be the discovery of some way to make color prints at a lower cost. Undoubtedly, such a solution is being sought. The success of such an attempt would be a boon to everybody in our business. In the meantime exhibitors can help themselves and the entire industry by accentuating the positive, which in this case means to give greater rewards to producers who gamble large sums on production through the use of color in an effort to achieve better boxoffice results.

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MGM FEATURES

(Continued from Page 1)

with Robert Beatty, Yolande Donlan and Betta St. John; This Could Be the Night, in CinemaScope and starring Jean Simmons, Paul Douglas and Anthony Franciosa; and The Little Hut, in Eastman Color and wide screen, starring Ava Gardner, Stewart Granger and David Niven.

Tentatively set up for June release is The Seventh Sin, in CinemaScope and starring Eleanor Parker, Bill Travers, George Sanders and Jean Pierre Aumont. Also Something of Value in wide screen and starring Rock Hudson, Dana Wynter and Wendy Hiller.

On the July tentative list are Man on Fire, in wide screen starring Bing Crosby, Inger Stevens and Mary Fickett; and Silk Stockings, in CinemaScope and Metrocolor and starring Fred Astaire, Cyd Charisse, Janis Paige and Peter Lorre.

The reprints to be made available are Gaslight, starring Charles Boyer, Ingrid Bergman and Joseph Cotton; and The Postman Always Rings Twice, starring Lana Turner and John Garfield, in April.

The Bride Goes Wild starring Van Johnson and June Allyson, will be made available again in June, as will Our Vines Have Tender Grapes, starring Edward G. Robinson and Margaret O'Brien.

Fox' 'Holiday For Lovers'

Clifton Webb will star in 20th-Fox' Holiday for Lovers.

Canadian VCI Judge For Charity Award

Editor of the Canadian Film Weekly and a member of the Variety Club of Toronto, Hye Bossin has been appointed to the Charity Citation Board of Judges for the 21st annual convention of the Variety Clubs International, to be held in New Orleans April 3-6.

Appointment was by Nathan D. Golden, U.S. Government film officer, who is International Heart Chairman. The judges examine the efforts of each tent and cite the one that has done the most toward the general object of VCI, which is to help those who can't help themselves.

Canada TV Production

(Continued from Page 1)

telecasting in April, will cost about $1,000,000 and has already reached about $2,000,000 in billings.

Normandie, TPA's Canadian subsidiary, will have Mohicans wrapped up in a month and Sig Neufeld, the producer, is completing arrangements to shoot a second series after his key people, among them Sam Newfield, get a rest.

Now comes a lineup of production certainties involving such leading Canadian companies as Associated Screen News of Montreal and S. W. Caldwell Limited, Toronto, with other domestic production organizations also planning series.

The most promising new series is that of Associated Screen News, which just completed the pilot film of McLain of Hudson's Bay, to be a William Morris package. Shot partly on location in the Laurentians and partly in the studio, ASN claims that the pilot, The Fletcher Affair, "is comparable to the best that has come out of the U.S. studios." The series was the idea of Murray Briskin, who runs ASN for Maxwell Cummings and Paul Nathanson, and he'll get the producer credit on "Canada's first completely independently-produced adventure film series by a Canadian producer with an all-Canadian cast."

Caldwell's first venture into TV production of the series type is said to be in association with Studio Films, Inc. of New York, which will produce a Jack London series, some to be made here. The company, which is sales representative for CBS films in Canada, has its own studio and lab near Toronto.

Another big co-production deal shaping up, according to talk, is that of Crawley Films of Ottawa, which will make a TV series based on RCMP files. The McConnells of Montreal are associated with Crawley in this. Among their interests are the Montreal Star, Weekend Magazine, Canada Wide Feature Service Limited and the North American Newspaper Alliance. Script approval, it is said, is being sought from Ernest Bushnell, assistant general manager of the Canadian Broadcasting Corporation, from which playing time will be sought. Perhaps the name of a Hollywood co-producer will be announced soon.

Another USA company to shoot in Canada will be Screen Gems, a subsidiary of Columbia Pictures, which has a Canadian affiliate, Screen Gems (Canada) Limited. Herbert B. Leonard, producer of Screen Gems' Rin Tin Tin, The 77th Bengal Lancers and Circus Boy, told Toronto press people that he would begin shooting a half-dozen programs of the first-named series here in July at a cost of from $30,000 to $35,000 each. He also has it in mind to shoot a new series somewhere else in Canada. Screen Gems here, which has Canadians on its board, gave a cocktail party for Leonard.

Canadian actors and technicians will benefit mightily from the projected production. For the ASN series Briskin brought in Frank Telford to direct and Carey Wilber, former Canadian journalist, as the writer—both from the USA. All the rest connected with the series are Canadians. Jim McLain, the leading role, is played by Frank Mathias of Toronto and Factor Dodds, another important character, is played by Murray Matheson, internationally known as one of Canada's best actors. Others in the cast are Alan Mills, Alex de Naszody, Ed McNamara, Daryl Masters, Henry Ramer, Jimmy Tapp, William Rodriguez, Ptolemy Gibson, Violet Walters and Jacqueline Delimal.

All the talk these days is about the number of persons sitting on Bushnell's doorstep, each willing to undertake a TV series if guaranteed playing time on the government network, the CBC. There have been dozens and more show up every week from the USA and the UK.

Not to be overlooked in TV production is the National Film Board, also a government agency, which will spend over $800,000 for its Perspective series of 39 programs for CBC telecasting. And if it works out an understanding with the CBC it will produce its first fiction series, Jake and the Kid, on which it has an option.

The surge of TV production has not killed the hopes of some to produce feature-length films in Canada for theatre exhibition. The latest looking into that possibility is Roy Krost of Britain, who has been in Toronto for a week or so. The National Film Board has plans for a feature film about Banting and Best, discoverers of Insulin, but these will likely be dropped. George Salverson and Max Rosenfeld wrote The Discoverers, a very successful one-hour TV program when presented separately on the Canadian and American networks. A Hollywood offer will likely emanate.

Perhaps now that Julian Biggs has resigned from the National Film Board he and Ron Weyman may be able to get enough backing to make a feature of Thomas Radall's book, The Nymph and the Lamp, on which they held the option. When Charles Israels' CBC TV play, The Mark, created a strong impression some interest was shown in buying it for theatre production but the author wasn't interested in local overtures.

In any case, Canadian production, mainly in TV, is stronger than ever before.

OUR BUSINESS by N.A. Taylor

Crisis in Color?—IV

PERHAPS all the blame for the decreased use of color in motion pictures should not be directed at producers. The exhibitor must to some extent

assume responsibility. We are prone to take for granted things which become, to some degree, commonplace and unquestionably the exhibitor took this kind of attitude about the increased use of color in motion pictures. At a time when the employment of color was becoming more important in our business the exhibitor did nothing to indicate to the distributor that color films sold more tickets and were, therefore, entitled to higher rentals. The attitude was rather one of disparagement toward any picture in color which failed to meet certain entertainment standards. This accentuation of the negative rather than the positive undoubtedly led many producers to feel that color was not a necessary requisite for most dating of films.

The evidence continues to accumulate that exhibitors are losing the sale of many seats by presenting films the nature of which cry for the use of color. In percentage situations the producer is rewarded by higher film rentals or longer runs if a picture does better because of the use of color than it would have without it. This helps compensate producers for the extra costs involved in production and the making of prints. In flat rental situations many exhibitors find themselves in a position where they must seek lower rentals and are not able to offer the distributor a bonus for color films. Nevertheless, the exhibitor is the first one to point out that his public demands more films in color.

A producer recently told me that actually the cost of color production was not so great but when it came to the release of a picture the cost of prints could be a determining factor in the pre-production decision of whether or not to shoot in color. In Canada economics of color release are accentuated by the fact that all prints have to be imported and the duty on individual prints raises the cost to a very high point. A solution of the situ-

(Continued on Page 4)

Bairstow To Produce NFB's Perspective

David Bairstow has been named producer of the National Film Board's top TV series, Perspective, as successor to Julian Biggs, who has resigned from the federal film agency.

Bairstow, born in Toronto in 1921, is a University of Toronto graduate who came to the NFB in 1944 as production assistant on its Labor program. In 1951 he directed Royal Journey and after that produced the Eyewitness series. For the past two years he headed Unit B, which makes the films with government sponsorship, such as those needed by the RCAF and other departments and sections.

Fox' 'The Hell Bent Kid'

Twentieth Century-Fox has acquired Charles O. Locke's The Hell Bent Kid as a starring vehicle for Don Murray.

Hamilton VV Benefit Brings Fund $1,000

About 1,800 Hamiltonians attended the Variety Village benefit show at the Palace Theatre and about $1,000 will go to the vocational guidance school and residence supported by Show Business. Some of the proceeds were earmarked for Hamilton's Easthaven School for Retarded Children. Odeon supplied the theatre and Rank Film Distributors of Canada Limited a new feature film.

Star of the vaudeville bill, arranged by the Hamilton Theatre Managers Association, was Dave Broadfoot, one of the main attractions in the long-running Toronto show, Spring Thaw. Ron Leonard, Odeon publicity director who is well known for his comedy magic act, was the emcee. Among the acts were Billy Meek and the Jackie Kay Dancers.

MGM's 'Captain Dreyfus'

Leo Genn, British actor, has been added to the cast of MGM's Captain Dreyfus, joining Jose Ferrer, Viveca Lindfors and Emlyn Williams. Jose Ferrer will direct and Sam Zimbalist will produce.

Car Won For Tips Household Hint

A $3,000 1957 Rambler from American Motors, first prize in the household hints contest of the J. Arthur Rank Screen Advertising Services of Canada Limited, went to a patron of the Roxy Theatre, Cooksville, Ontario. She is Mrs. D. Sinclair, whose suggestion was chosen for demonstration in a recent edition of Tips, the Rank ad series which is being shown with much success in hundreds of Canadian theatres.

The presentation was made by Robert Wallace, general manager of the JAR Screen Advertising Services.

JOE PASTERNAK, in town to talk up his Rome-made MGM Dean Martin starrer, *10,000 Bedrooms*, took time off to step into character as Hollywood chairman of Hungarian relief and addressed localites of that origin at their celebration of the 1848 rebellion which first brought them the freedom since lost. A truly entertaining fellow, this one-time Hungarian who discovered Deanna Durbin moved in and out of a dozen engagements set up for him by Chet Friedman. Constantly in his company was nephew Ernie Dicker, a Toronto lawyer. Joe's sister lives here, so between family and business he put in a busy two days . . . *I didn't know*, until I learned it from *Omnibus*, that Amelia Earhart was drawn to flying while living in Toronto. Meg Mundy, as "AE," was magnificent in Sydney Carroll's account . . . *Prayer by* Rabbi Eisen at Holy Blossom Temple during the Purim family service which preceded the annual Purim Play by the children: "Bless the people who provide our pleasures —the musicians, actors, singers, performers, athletes, teachers, leaders and all who, with pure and thoughtful hearts, created and maintain worthy places of pleasure."

ON ARRIVAL in Honolulu during their current holiday Nat and Yvonne Taylor were welcomed on the dock by singing, swinging and strumming natives. Then hotel officials stepped forward and led the way. It was a reception much greater than other arrivees got. At the hotel Nat's registration was followed by a whispered conference. Some kind of emergency seemed to have arrived with them. "Aren't you E. P. Taylor of Toronto?" the manager asked, hoping against hope. "No, I'm N. A. Taylor of Toronto," answered Nat, as a great light broke on him and Yvonne. "N. A. Taylor!" the manager said. "I'm sorry. There's been a mistake. Would you mind waiting in the lobby for a while? Your room hasn't been made up yet."

HERB ALLEN listened to some friends discussing the Louisiana Purchase, which involved the USA paying Napoleon 80,000,000 francs for the transfer. Some thought that Napoleon had done the best thing. "He made a bad deal," said Herb, the film man. "He sold it flat. Think what his end would be worth today if he'd made a percentage-and-overage deal."

DURING the Prospectors Convention in the Royal York, a CPR hotel, one member found the soup too thin for his liking. The hero of a hundred small Northern hostelries, unimpressed with the dainty food of the posh Imperial Room, prepared to thicken the soup with ketchup.

"These railroad hotels," he groused loudly as he gave the bottle a hearty slap on its bottom, "are all the same."

IN HIS *SEPost* biography Victor Borge reprints part of a writeup Ed Sullivan gave him when he had successfully entertained 92,000 people in the Philly stadium. This writeup led to his engagement by Jack Arthur for the CNE Grandstand Show — a triumph unmatched by Kaye, Durante or any other comedian who played there. Bro. Dave, the agent, saw Sullivan's writeup a few days after he had been in the Philly stadium to see Kid Gavilan and Ray Robinson fight and he realized the greatness of Borge's triumph there. He phoned Arthur and sent him the clipping. Arthur couldn't get Borge until the next season. Certain press people predicted Borge would flop, his humor being regarded by them as too limited. He was a riot every night. Borge, whom CBS paid $175,000 to make a Spectacular of himself, runs a chicken farm and you are probably eating his product when you bite into certain types of Shopsy's food. He and Shopsy are very good friends . . . *They were* talking about a scene in which a TV comic was being drummed out of the service. "What did they do," asked one. "Rip off his shoulder pads?". . . *Visitor*, home after touring Disneyland, told friends: "It's a nice place to visit but I wouldn't want to live there."

Review

OH, MEN! OH, WOMEN!

(From The Film Daily, NY)

with Dan Dailey, Ginger Rogers, David Niven, Barbara Rush.

(CinemaScope-DeLuxe Color)

20th-Fox **90 Mins.**

WELL PLAYED SATIRE ON ROMANCE AND PSYCHIATRY BASED ON BROADWAY HIT. LAUGHS ARE FREQUENT AND SHOULD PLEASE AUDIENCES INTERESTED IN LIGHT COMEDY.

An enjoyable comedy romp, based on the Broadway hit of several seasons back, is being offered by 20th-Fox in DeLuxe color and CinemaScope. The film moves easily from laugh to laugh, and stands to do well on the boxoffice barometer. The quartet of leading players—Dan Dailey, Ginger Rogers, David Niven and Barbara Rush—win plaudits at different times for outstanding scenes, but the most memorable performance is turned in by newcomer Tony Randall, who brings the house down with his characterization of a love-smitten "character."

Set in the confines of an upper class New York group drawn around a psychiatrist, Niven, the film has been handsomely mounted by producer-director Nunnally Johnson, who also adapated the play for the screen. The lavish interiors of several Manhattan apartments, plus later scenes aboard the Liberte, add interest and quality to the situation comedy. The footage was lensed by Charles G. Clarke, with Ray Kellogg contributing special effects.

Niven, a prosperous psychiatrist, is about to be married to Miss Rush and sail aboard the Liberte for a honeymoon. Doubts creep into his mind about the latter's past when Randall presents himself for consultation and talks derisively of the girl while baring his soul on Niven's couch. More concrete suspicions take shape when he learns Miss Rush was once friendly with a matinee idol, Dailey, now married to Miss Rogers, his most frequent patient. He manages to right Miss Rogers and Dailey's marriage, which has been floundering, but not until his own proposed union is in jeopardy. A reconciliation is effected aboard the honeymoon ship after both parties have determinedly sent their bags ashore.

CAST: Dan Dailey, Ginger Rogers, David Niven, Barbara Rush, Tony Randall, Natalie Schaefer, Rachel Stephens.

CREDITS: Producer, director, Nunnally Johnson; Music, Cyril J. Mockridge; Photography, Charles G. Clarke.

DIRECTION: Fine.

PHOTOGRAPHY: Very Good.

'Too Much, Too Soon'

Carroll Baker will star in Too Much, Too Soon, the personal story of Diana Barrymore now being prepared for early production at Warners. Henry Blanke is producing and Irving Rapper will direct.

This assignment is the first for Miss Baker since her smash success in Baby Doll.

WARNERS WIN 21 ACA

MORE THAN ANY OTHER COMPANY! 10 FOR

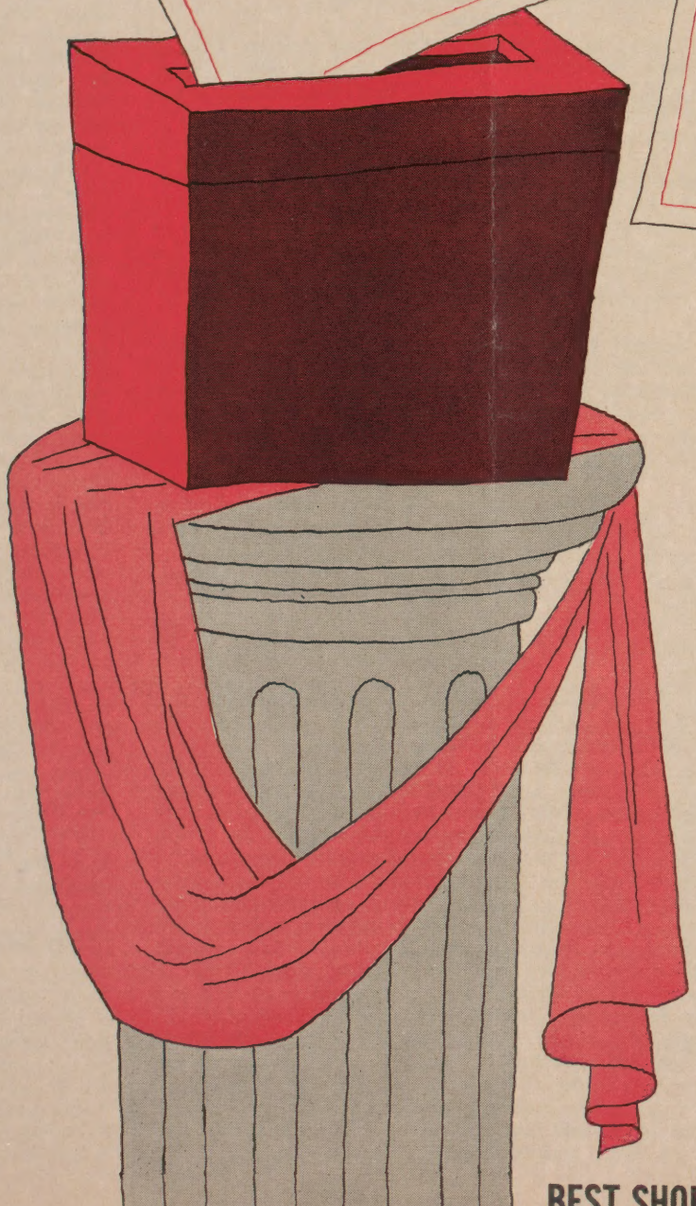
BEST PICTURE

GEORGE STEVENS' PRODUCTION OF "GIANT"

BEST ACTOR

ROCK HUDSON IN "GIANT"

JAMES DEAN IN "GIANT"



BEST SCREENPLAY—

BEST CINEMATOGRAPHY

BEST FILM-

BEST SHORT SUBJECT ONE REEL—"CRASHING THE WAT

DEMY AWARD NOMINATIONS!

"GIANT"--MORE THAN ANY OTHER PICTURE!

BEST ACTRESS

CARROLL BAKER

IN ELIA KAZAN'S PRODUCTION OF TENNESSEE WILLIAMS' **"BABY DOLL"**

NANCY KELLY

IN MERVYN LEROY'S PRODUCTION OF **"THE BAD SEED"**

BEST DIRECTOR

GEORGE STEVENS

FOR **"GIANT"**

BEST SUPPORTING ACTRESS

MILDRED DUNNOCK IN **"BABY DOLL"**

EILEEN HECKART IN **"THE BAD SEED"**

MERCEDES McCAMBRIDGE IN **"GIANT"**

PATTY McCORMACK IN **"THE BAD SEED"**

BEST DRAMATIC PICTURE MUSICAL SCORE—DIMITRI TIOMKIN FOR "GIANT"

TENNESSEE WILLIAMS FOR "BABY DOLL" ☆ FRED GUIOL AND IVAN MOFFAT FOR "GIANT"

BLACK-AND-WHITE—BORIS KAUFMAN FOR "BABY DOLL" ☆ HAL ROSSON FOR "THE BAD SEED"

BEST ART DIRECTION COLOR—BORIS LEVEN FOR "GIANT", SET DECORATION: RALPH S. HURST

BEST COSTUME DESIGN COLOR—MOSS MABRY AND MARJORIE BEST FOR "GIANT"

EDITING—WILLIAM HORNBECK, FRED BOHANAN AND PHILIP W. ANDERSON FOR "GIANT"

ER BARRIER" KONSTANTIN KALSER, PRODUCER ☆ "I NEVER FORGET A FACE" ROBERT YOUNGSON, PRODUCER ☆ "TIME STOOD STILL" CEDRIC FRANCIS, PRODUCER

News Clips

The 20th-Century-Fox newsreel has taken the place of the Paramount newsreel on the screen of the Imperial, Toronto and other leading theatres . . . Women of the Motion Picture Industry (WOMPI) is helping to set up the convention of Variety Clubs International in New Orleans . . . Grand Theatre, Regina, remodelled in 1949, has been sold by Famous Players to Foodland, Inc. It was the oldest movie house in the city . . . Sam Rothman bought the Imperial, Ottawa from Twentieth Century Theatres and will convert it to a store.

Josephine Hull, character actress, died in NY at 71 . . . Toronto's new Federal Government building at Adelaide and Victoria will have an 80-seat National Film Board theatre on the first of its 16 floors . . . Charlie Chaplin's new film, The King in New York, which was made in Britain, will be shown in Mexico and Canada but not the USA, said Sidney Skolsky in his column . . . Hawkeye and The Last of the Mohicans, TV serial shot in Toronto, begins at 7 p.m. over WABC-TV in NY in April. Price paid is $150,000 and coverage is about 90 USA markets.

W. J. (Red) Fell has resigned as manager of the Bay, Toronto, to enter the sporting goods business in North Bay, Ontario and has been replaced by Charles Murphy, formerly an Empire-Universal booker . . . Canadian players are turning up regularly in Hollywood films. Dianne Foster plays opposite Victor Jory in Columbia's The Brothers Rico, Leslie Neilsen has the male lead in MGM's Hot Summer Night and Diana Vandervlis has a brief role in UA's Girl in the Black Stockings. The films are ready for release.

Gratien Gelinas Productions, Limited has been incorporated in Montreal by Gratien Gelinas of Montreal, Canadian theatrical star, with Roger Beaulieu and Pierre Simon, lawyers . . . Three pages were given over to entertainment material in the first Sunday Telegram, Toronto. Lorne Greene and Nathan Cohen are among the new local columnists, with Sheila Graham coming in from Hollywood and Walter Kerr from NY. Clyde Gilmour, Tely daily critic, does a movie listing. First edition got a big reception.

Radisson, CBC TV series of 26, now has 17 finished and eight in the can. Total cost will probably be $821,000, Revenue Minister McCann told W. M. Hamilton, PC from Montreal, in the House of Commons. Mil-ko Products will sponsor the series every second week over the CBC's English-language network . . . The Rank Organization will open an exchange in Mexico, with V. T. Dickins in charge . . . From January 1, 1946 to December 31, 1956 the number of immigrants from the USA to Canada was 90,619.

Short Throws

DALLAS Film Industries, Inc. has been formed by a group of Texas bankers to produce two theatre features and 26 TV films as this year's program. Chairman of the board is Wylie Stufflebeme, a banker from Grand Prairie, and the president Joe Graham, formerly with the American Broadcasting Company.

COMPETITIVE "bidding without regard for traditional ties" will be instituted in every segment of MGM, says Joseph Vogel, in answer to charges of nepotism by stockholders. He mentioned that the concession for candy sales in Loew's theatres, held by the People's Candy Company, will not be renewed. The company's officers were relatives of Nicholas M. Schenck, former president, and other officials were interested.

KODAK employees in Canada — those of Canadian Kodak Company Limited — will share a wage dividend of $738,000. All persons who joined the company before October 1, 1956, will receive the dividend, which is the largest since 1912. Eligible persons are entitled to $31.75 for each $1,000 they earned at Kodak during the five years from 1951-55.

ANNOYANCE at Canadian critics for placing Richard III sixth in the Canadian Film Weekly Poll when War and Peace, which he thought much inferior, placed second, was indicated by Robert Gardiner, in the column, Local Theatre Playbill, which appears in the Kingston Whig Standard. He can't quite believe the critics voted that way. Wrote Gardiner:

"Frankly I'm filled with suspicion. The 'industry' is immense, its influence vast. But if this is just an example of the taste of Canadian film critics, they may as well go back on the re-write desk and let those Monday morning studio releases do their job."

PRESS and trade preview of the latest Cinerama production, Seven Wonders of the World, will take place on April 2 at the Imperial Theatre in Montreal. On the following evening a formal premiere of the film is being held under the auspices of Les Chevaliers de Colomb de la Province de Quebec and S. H. Fabian and Samuel Rosen, president and executive v-p respectively of Stanley Warner Cinerama Corporation.

COMPLETE slate of 1956 officers was returned in the recent elections for 1957 of the Toronto Motion Picture Projectionists, Local 173, IATSE. Re-elected were H. N. (Doc) Elliott, president; Bill Hills, v-p; John Jeffrey, secretary; Bob Milligan, treasurer; Lou Lodge and A. Milligan, technical advisers; P. Cox, film; G. Hulse and G. Rands, mechanism; and H. Brooks, sound. The officers have scheduled a series of lectures for the coming season.

20th-Fox' 'Peyton Place'

Mark Robson has been signed to direct 20th Century-Fox' production of the nation's number one best-seller, Peyton Place, which will be produced by Jerry Wald.

Para's 'Short Cut To Hell'

Newcomer Georgann Johnson will star in Paramount's Short Cut to Hell.

The first Laboratory in Canada which can remove scratches from films
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FOR SALE: 15' x 12' plastic screen and pair of 5¼" lenses. Good condition.

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Edmonton, Alta.

TELEMOVIES PLAN

(Continued from Page 1)

motion picture producers and shown by motion picture exhibitors." Service will soon be available in Bartletsville, Oklahoma at $9.50 for 13 features. Meanwhile Robert J. O'Donnell has announced his interest in a similar system for Dallas through Interstate Home Corporation and North Little Rock Theatres, Inc. in Arkansas has applied for a city permit.

Telemeter, which Paramount controls and which is franchised to Famous Players in this country, will demonstrate a production model of its coin box on the West Coast soon. Telemeter, like the other pay-see telesystems, is awaiting the okay of the Federal Communications Commission to go ahead with public demonstrations. These would use the airwaves. The use of cable places them outside FCC jurisdiction, a situation similar to the one in Canada. Here the Canadian Broadcasting Corporation has no power over television via cable, this being subject to the authority of its senior body, the Board of Transport Commissioners. The CBC has unofficially acknowledged that pay-see systems using the airwaves would constitute private broadcasting — closed circuit — and thus be outside its jurisdiction.

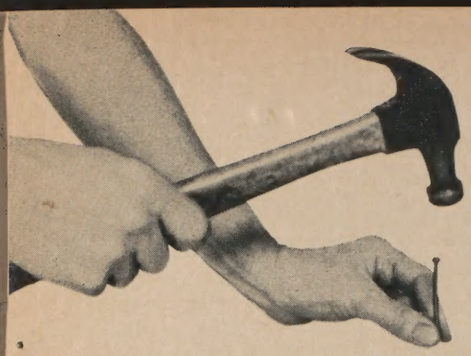
Famous Players television interests, headed by Eugene Fitzgibbons, won't include community antenna stations in Kenora, Ontario, North Battleford, Saskatchewan and Kelowna, BC. Application to local councils have been withdrawn. The conclusion was that single-channel service wouldn't be practical for Famous Players' future aims in the matter of the first two and the coming of a local station made the third unnecessary.

While awaiting USA developments in the pay-see field Famous Players in striving to make its Kitchener and Quebec City TV stations solid operations.

Arthur Fitzgibbons Directs CKMI-TV

Director of operations for CKMI-TV, the Quebec City English-language station owned by Television de Quebec (Canada) Ltee. is Arthur Fitzgibbons, it was announced by the board of directors. He was formerly commercial manager of CFCM-TV, which will now program in French, with CKMI-TV handling English. The recent inauguration of a French-language station makes Quebec City the first major metropolitan market in Canada with two privately-owned competitive stations.

Jean A. Pouliot, former executive engineer for Famous Players Canadian Corporation, which owns 50 per cent of the company, has become general manager of Television de Quebec, with administrative responsibility for both stations.



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...those two wonderful Johns of "The Quiet Man": director John Ford and favorite star John Wayne, with that red-headed honey, Maureen O'Hara, in a high-flying romantic comedy!

JOHN WAYNE
DAN DAILEY
MAUREEN O'HARA

in M-G-M's

'The WINGS of EAGLES'

co-starring

WARD BOND

in *Metrocolor*

Screen Play by
FRANK FENTON and WILLIAM WISTER HAINES
Based on the Life and Writings of
COMMANDER FRANK W. "SPIG" WEAD

Directed by JOHN FORD · Produced by CHARLES SCHNEE

HIT! In its first engagements it did "Tea and Sympathy" business and topped "Fastest Gun Alive"!

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Anything can happen in romantic Rome, where they throw coins into the fountain! This is the story of the rich and handsome young hotel tycoon—he sings too—and the four gorgeous sisters, all in a merry marrying mood!

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Terrific in his first solo starring role

TEN THOUSAND BEDROOMS

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